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THE COLLECTOR AND ART CRITIC.

Published Semi-Monthly.



Vol. L No. 7
SEPTEMBER, 1899

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13 West 28th Street, New York

PRICE TEN CENTS
Subscription, \$2.00 Six Months, \$1.00
Foreign, \$2.50

NOTICE.

WITH THE RESUMPTION OF THE ACTIVE ART SEASON, THE SEMI-MONTHLY ISSUE
OF THIS JOURNAL WILL BE RESUMED ON THE 15TH OF OCTOBER.

The semi-monthly issue of this journal will be resumed with the next number, which will appear on the 15th of October and will form the last number of this volume. The new volume will commence as usual with the number of November 1st.

No bills for subscription are sent out. Subscribers whose subscriptions have expired will find three large asterisks * * * stamped on the wrapper; remittances should be made to the Editor and Publisher by name, using the subscription blank, appearing in the paper.

The price will remain the same, \$2 per year, \$2.50 for foreign subscription. No cheapening of contents will be indicated by a cheapening of the price. Arrangements are being made to add several pages to each issue as well as a supplement to illustrate famous and interesting pictures.

The increased circulation will, however, demand an increase in the advertising rates.

* * *

The appeal made in the last number for government support of the Arts and Crafts has been taken up and commented upon by various newspapers outside of New York. The three matters proposed were:

A Division of Arts and Crafts in the Department of the Interior in Washington.

A State recognition of Arts and Crafts in every State of the Union, as by the Utah Art Bill.

Speedy legislative action in the State of New York to further the interests of art culture within its boundaries, so that small towns and country settlements may in some measure receive the benefits which the citizens of New York City receive through the lecture courses of the Board of Education and the Museums.

The National Government ought to foster the Arts and Crafts as much as it aids in the growing of vegetables and tabulates the wheat crop.

There is some division in the patent office relative to copyrights, but that is not what is wanted. The government should exercise some paternal care for the citizens, and as it looks after the prosperity of the nation, it should also be interested in its happiness and enjoyment. The ennobling influences of art produce happiness. We have historical examples of the benefits resultant.

It was the custom in Greece to dedicate a portion of all spoils gained in battle to the service or honor of the immortal gods. One-tenth of that obtained from the Persians was appropriated for this high service, and this was done by the execution of works of art. The golden age of Pericles, of culture and enlightenment, was but the result of this governmental education in the things of beauty. The same results are found among the Florentines under the Medici, where the members of that illustrious family encouraged by all means possible the arts and crafts. Again, in France the arts have been supported by the government from the time of Francis I., through the reign of *Le Grand Monarque*, to the present day—and after all, whatever may be said by cavilers and croakers, Paris is the Mecca for art lovers and students, as Italy was in the Middle Ages. The art atmosphere of Paris is the best stimulant to round out character and style.

Agriculture has been greatly helped by official acts and assistance. Manufacturing enterprises and commerce have been nursed and fostered by government aid, consular reports being of invaluable assistance in directing energy. Thus should Art which elevates, and the Crafts which are the practical, hard dollar, cash application of art to daily life, be aided. That all this is now left to private enterprise is a condition, not a principle. Where initiative has to be taken, the commonwealth may as well take it—it has the larger purse. It may be accepted as a fact, without at all underrating the collateral advantages of private patronage, that the highest conceptions and most strenuous endeavors of its followers will fail generally to carry art beyond mediocrity, unless their efforts to produce works of excellence be seconded by public encouragement.

* * *

A nice point will have to be decided with the selection of pictures for the Paris Exhibition. It will be remembered that in this journal, since last fall, the contention has frequently been made that if we desire a national art, an American school, it is necessary to start with a clean slate and a correct understanding of who the men are that can be considered to belong to this school. To my mind only the artists permanently living here, or Americans temporarily residing abroad, belong to this class; to the exclusion of those, who have expatriated themselves, like Whistler, Boughton, Vedder and others.

With the limited number of pictures that can be admitted to the American section, it will now be a question, whether the artists residing here care very much to have space taken up by those that reside permanently abroad. Has, for instance, the absolutely French work of Bridgman, who speaks English with a French accent, and cares nothing for his native country except as a market, any place in the American Section? I am curious to know how Director Cauldwell will settle this question.

* * *

Several enquiries have been received during last June about the Heeswyck Collection, the first part containing the "Armour" division being sold in July. These enquiries were answered personally, cautioning intending purchasers, as I believe that the genuineness of a large part of the collection was open to doubt. Holland exchanges, just received, now confirm this view. Judged by the prices, it appears that buyers knew what they were about, for none of the *Armures completes*, fully worth 30,000 guilders if genuinely antique, brought more than 4,800 guilders.

One of the best authorities on Antiquities in Amsterdam, Mr. J. S. Schulman, stated in *De Nieuwe Rotterdamsche Courant* that at least one-half of the collection was of 19th century manufacture, which judgment is concurred in by Baron de Vinck, director of *Het Steen* Museum in Antwerp, and by Mr. G. van Aaken, a famous antiquary of Baden-Baden.

Succeeding sales will dispose of further divisions of this once famous collection, brought together by the van den Bogaerde family. Many of the most valuable antiquities, however, have been disposed of at private sale during the past twenty-five years, although much remains which is of great importance.

* * *

A most ridiculous review of the pictures in the Metropolitan Museum appeared recently in a so-called art paper, the rancid malignity of which was flattened by its narrow, one-sided stupidity. There were one or two good points made and this gave us "a jackass in a lion's skin."

* * *

Returning dealers tell of immense sales in the foreign market the past summer to the European collectors, which has made it exceedingly difficult for them to acquire good work except at far advanced prices. One dealer who has a Paris establishment had over fifteen pictures shipped from his New York house, as the prices paid abroad were higher than those commanded here. Notwithstanding all this, I learn that some exceptional work purchased abroad will be offered to American collectors during the coming season.

* * *

Another instance of the ill advice by which museum authorities are often misled came to my notice recently. Some time ago there was offered to the Boston Museum a collection of about thirty-five original drawings that had been purchased at the sale of the Warwick collection, which took place in London three years ago. They were all stamped with the crowned W of this famous collection. Besides a score of marines by Willem van de Velde, there were drawings by Rembrandt, Van Dyck, Teniers, a masterly Rubens, four by Nicholas Poussin, a Vasari, and an excellent Wouwerman. The price asked was exceedingly low, and the opportunity to start a department for drawings, if not already existent, was a rare one. Somehow the authorities decided to let the bargain get away—and the next week after the return to their owner, two of the drawings were sold for the price for which the entire collection could have been purchased. Comment unnecessary.

* * *

The advertisement appearing in the last and in this number, in which a Brangwyn is offered for sale, led me to go and see this picture, when I found an old acquaintance in the shape of

Brangwyn's World's Fair picture, which procured him the gold medal. The painting has been in the Priestman Collection of Bradford, and is considered by the artist himself the best work he has thus far done. It is called "The Harbor Pilots" and shows three of these waterguides in their boat in a Spanish port. It is broad in treatment and rich and luminous in color. This artist, scarcely known here, is coming to the fore, the Carnegie Institute purchasing last year two examples.

* * *

The greatest landscape painter of the modern Dutch school, Jacob Maris, died on August 10th at Carlsbad, Germany, at the age of sixty-two. When the lines are cast and judgment shall be rendered, posterity will accord Jacob Maris to have been the greatest painter Holland has produced since the masters of the older schools. He equals Anton Mauve in subtlety of feeling, directness of expression, and masterly handling. There is the same poetic sentiment in the cloudy skies and rustic scenery which Jacob Maris loved to dwell upon, as there is in Mauve's work. But Maris is stronger. There is always greater vigor, and even when subdued there is the impression of latent power. Israels will be third in this grand triumvirate of the most sincere and serious school of the present time.

It will hardly be possible to gratify the natural desire of collectors to see some of the last work of this master placed on exhibition at the dealers', for I do not believe there are many examples at present in the market. Some dealers in Europe have been quietly accumulating canvases, while the most discerning collectors have bought whenever an opportunity offered, the best private aggregation being in the collection of Mr. J. S. Forbes, of London.

* * *

The death is also announced of Adolf Schreyer. It will be recalled that last year a canard was let loose of his demise, perhaps by some dealer who for the moment desired to dispose of an important canvas at an advanced price.

Schreyer had two distinct periods. His Wallachian subjects form his first, when he seemed to have been entirely sincere, and forceful in his execution. His second period, devoted to his Arabian subjects, is, with but few exceptions, weak and meretricious. I believe that with his death there will be scarcely an advance in the prices of these Arabs, while the good, earlier work will materially enhance in value. The Chicago Art Institute owns one of the best examples of this artist, showing the dash and vigor, with exact technique, which is rarely found in the later work.

* * *

The Art Editor of the *Boston Transcript* after filling a half column of his Gallery and Studio Notes with clippings from the August number of this journal—to which he is entirely welcome—also comments on the critical note on the Lorelei fountain, and raises the point whether the expression, "while not a great work, it is of sufficient importance," is not a paradox, and he asks: "How may a public monument be of 'sufficient importance' unless it is great?"

Paradoxical by no means. The words used may be of varying quantity. This monument is not great as Michael Angelo's Lorenzo de Medici tomb "Il Penseroso," or Thorwaldsen's "Lion of Lucerne," are great, yet of sufficient importance to occupy the place assigned, because it is strong enough to arouse admiration and instruct. There would be little hope for sculptors or any other artist should nothing but what is great, masterly, be accorded public recognition.

* * *

Last fall I took occasion to warn against the practices of a certain swindler by the name of Parsons, who had buncoed many of the good people of Rochester, to his own accrual of velvet living, in which I described fully his methods. He has at last come in the toils for practising his slick game on one of the prominent citizens of Pittsburg, who unfortunately was not at the time a subscriber to this paper.